

BASEMENT #1

(AMERICAN THIGHS)

FOR ELECTRIC GUITAR QUARTET

BETSEY BIGGS

© 2003

BASEMENT #1

(AMERICAN THIGHS)

Basement #1 (American Thighs) is derived from the musical elements of the AC/DC song, "You Shook Me All Night Long." As a young girl, I'd lie in our basement lounge and lose myself in the sonic washes of distortion coming from our 70's stereo, completely ignoring the misogynistic and somewhat idiotic lyrics of the music. American Thighs attempts to slow down and understand my attraction to it.

The guitars should be somewhat, but not completely, in tune with one another. There should be some "beating" between tones. Also, guitars #1 and #2 should use distortion to achieve the "AC/DC sound." Guitars #3 and #4 have more leeway with tone and are encouraged to explore different sounds. The use of an e-Bow is encouraged but not required.

Guitarists #1 and #2 play a series of fragments of the intro to the song. They may repeat each fragment as many times as they wish, but once they have finished a fragment they move on to the next one. The fragments must be played in order. Most of the fragments contain a pulse; the pulse should sound somewhat mechanical and consistent, in order to provide a minimal sounding backdrop for the washes of sound that play around it.

Guitarists #3 and #4 are presented with a series of fragments derived from the intro, song chords, vocals and guitar solo. They repeat these fragments at will, creating slow-moving ostinatos and chord sequences. The pulse comes from guitarists #1 and #2. Each fragment should be repeated at least two or three times, if not longer. The fragments are organized into sections: the A series all come from the intro the song; the B from the first verse, etc. Each fragment contains two musical items: a musical phrase, and a chord or series of chords. Each fragment should be repeated several times in order to create a slow ostinato effect. The players may play either the phrase or the chord(s) within the repetition of the fragment. The guitarists may move back and forth within a section, but once done with a section must move onto the next section, never to return.

Guitarists #3 and #4 should hocket the phrases they play. In other words, one guitarist (#3 or #4) plays the first note of the phrase, and the other guitarist plays the second note, followed by the first guitarist playing the third note. This technique should also be used in the few sequences of chords. It should be noted that one guitarist may think that he or she is starting a certain phrase, only to find that the other guitarist follows it with a different note (because some fragments start with the same note) -- stay alert! The notes of the phrases should be sustained for as long as possible.

Also, the chord voicings specified are generic -- I'd like the guitarists to use their imagination and play any combination of those tones (in any register). Use your ears. Series of chords must stay together and in order.

If you find yourself unsure where the other player is, use your best guess. Getting lost sometimes is probably part of the process. Players should familiarize themselves with all parts so as to try to pace the parts to end at around the same time. If you end and others are playing, simply be quiet and listen.

It is my hope that all of the guitarists will find themselves discovering interesting patterns, both harmonically and rhythmically, while playing this piece.

BASEMENT #1

(AMERICAN THIGHS)

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GUITARS #1 AND #2

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Basement #1

(American Thighs)

GUITARS #1 AND #2

BETSEY BIGGS

INSTRUCTIONS

- (1) Guitarist #1 starts with Module A and repeats it any number of times before moving to B, C, D, etc.
- (2) Guitarist #2 waits for Guitarist #1 to start Module C, then begins with Module A
- (3) Each module (A-K) should be played at least a few times before players move onto the next module.
- (4) The D's keep the pulse; they should sound somewhat mechanical and consistent in contrast to the sonic wash.
- (5) The sound should be crunchy with distortion, as in AC/DC's song "You Shook Me All Night Long"
- (6) Guitarists #3 and 4 will be playing slow-moving ostinatos and chords over you. Listen to create interesting patterns.

A ♩ = 180

B

TAB

C

D

TAB

E

TAB

2

F

8

TAB

3 3 3 5 5 3 3 3 3 2 2 3
0 0 0 0 0 0 0 0 0 0 0 0

G

11

TAB

3 3 3 5 5 3 3 3 3 2 2 3
0 0 0 0 0 0 0 0 0 0 0 0

H

15

TAB

3 3 3 5 5 3 3 3 3 2 2 3
0 0 0 0 0 0 0 0 0 0 0 0

I

18

TAB

2 3 2 2 2 2 2 2 2 2 2 2
0 0 0 3 4 2 3 0 0 0 0 0

I **J** **K**

21

TAB

2 3 2 2 2 2 2 2 2 2 2 2
0 0 0 0 0 0 3 0 0 0 0 0

BASEMENT #1

(AMERICAN THIGHS)

FOR ELECTRIC GUITAR QUARTET

GUITARS #3 AND #4

BETSEY BIGGS

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Basement #1 (American Thighs)

Electric Guitars #3 and 4

Betsy Biggs

INSTRUCTIONS

- (1) You may play the modules (A1 - A3, etc) of any section (A-H) as you like.
- (2) Once you've finished a section, you can't go back.
- (3) You may choose to play the phrase, its accompanying chord, or both, within your repetition of the module.
- (4) When playing the phrases, guitars #3 and 4 should hocket, taking turns with each note and sustaining.
- (5) When playing the chords, you may use any voicing/position. Series of chords must stay together.
- (6) You should play each module at least two or three times. Try to build slow ostinatos.
- (7) Listen to each other and the polyrhythms of guitarists #1 and 2, in order to create interesting combinations.
- (8) The pulse comes from guitarists #1 and 2. It's okay to be loose or to slow down. Try not to speed up.
- (9) If you're not sure what the other guitarist played, use your best guess. Getting lost is part of the process.
- (10) Try to pace it so that you end with guitarists #1 and 2.

(Example: A2 phrase 3X, A2 chord, A1 chord, A3 chord 4X, A1 phrase ----> B1 chord 6X, B3 phrase 2X, B2 chord 3X, etc)

Electric guitar

A1

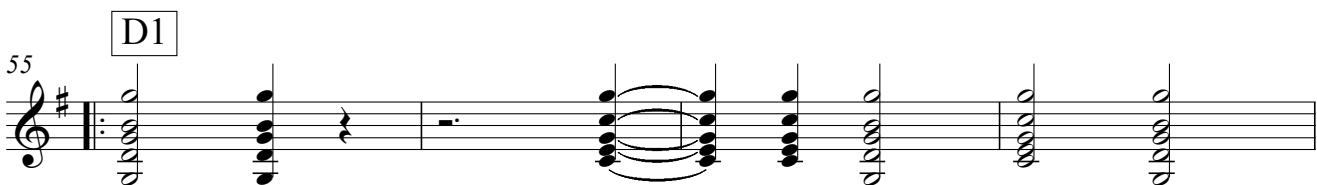
48 C1

El. gtr



55 D1

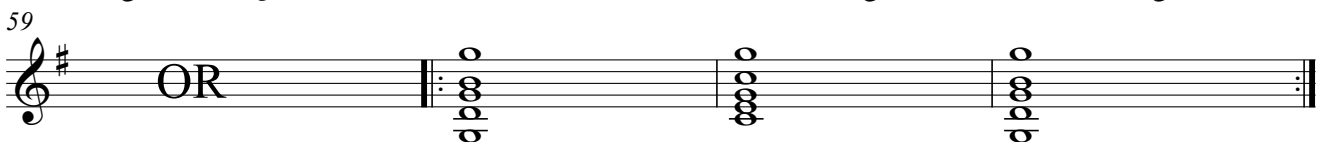
El. gtr



59

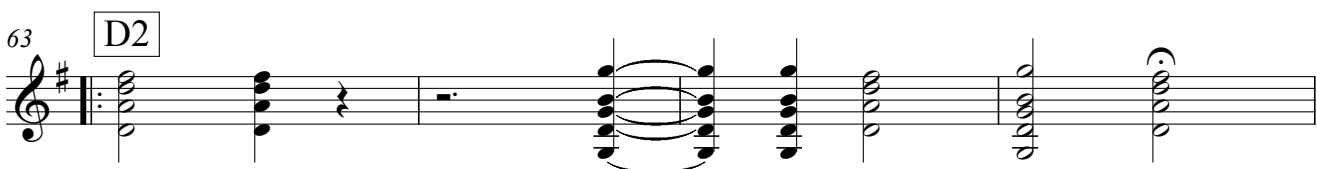
El. gtr

OR



63 D2

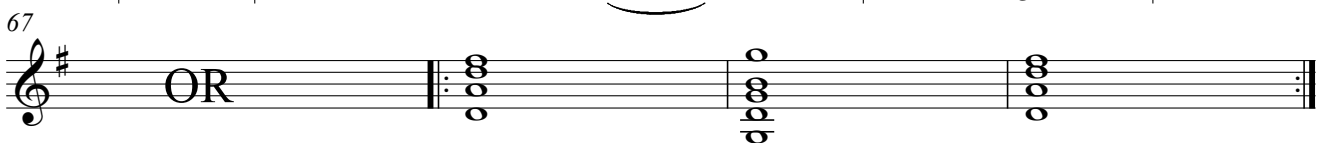
El. gtr



67

El. gtr

OR



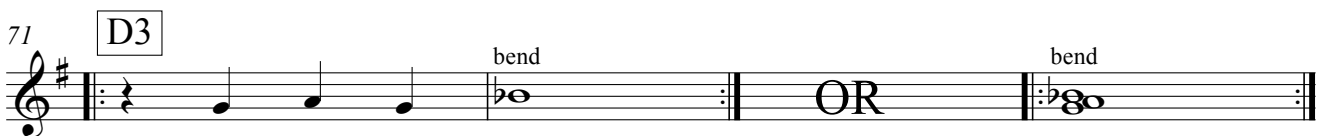
71 D3

El. gtr

bend

OR

bend



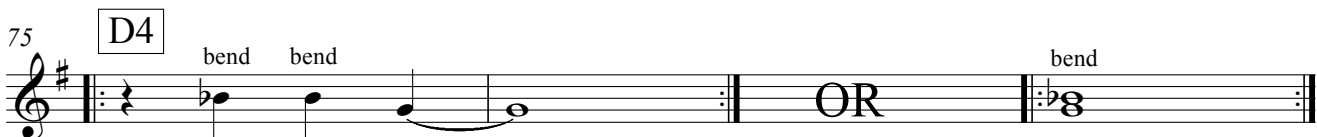
75 D4

El. gtr

bend bend

OR

bend



79 D5

El. gtr

OR



83 D6

El. gtr

bend

OR

bend



87 **E1**

El. gtr

OR

94 **F1**

El. gtr

OR

98 **F2**

El. gtr

OR

102 **F3**

El. gtr

OR

106 **F4**

El. gtr

OR

110 **G1**

El. gtr

bend

bend

bend Bb and F

OR

115 **G2**

El. gtr

bend

bend

bend

OR

121 **G3**

El. gtr

OR

125 **G4**

El. gtr

bend

bend

bend

OR

129 **G5**

El. gtr

OR

133 H1

El. gtr

OR 88

140 H2

El. gtr

OR 88

148 H3

El. gtr

bend OR bend

152 H4

El. gtr

OR 88

156 H5

El. gtr

OR 88

160 H6

El. gtr

OR 88